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THE LOST SHEPARD

EMILIE DE RAVIN DISCUSSES CLAIRE'S LOST FAMILY, THE OTHERS AND BABY AARON...



ISSUE #11 JULY/AUG 2007

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BY THE FIRE 

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LOST

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New Transmissions

News from the *Lost* world and beyond...



DIRECT FROM THE WRITERS' ROOM...

UNEARTHED TREASURES

Before we get to the comprehensive finale analysis in our 2007 *Lost* Yearbook – the next issue – Co-Executive Producers **EDWARD KITSIS & ADAM HOROWITZ** are here to cast their eyes over the rest of season three...

Words: Paul Terry



Is it exciting to think how later in the year, fans will get the chance to watch this season as a complete set of episodes on DVD?

Adam Horowitz: I think that looking at the season as a whole is really the most exciting thing for us. The way it aired – where we had the six episodes, then we were back [three months later] – was one way of experiencing it. But for us, looking back on it, you see the full picture of 23 hours of a story that we were trying to tell. We're really pleased with

how it all laid out. In the big picture, those first six episodes set up the story that was to come, and I feel like we laid out a lot of things with the Others, and more importantly our characters' relationships with one another and the island.

Edward Kitsis: For me, one of the highlights of the season has been the introduction of Juliet. I think she's just been a great character to write for and learn about. Both her flashbacks were amazing, and





New Transmissions

News from the *Lost* world and beyond





I think that was one of the victories of season three. I really like that, as Adam was saying, if you look at it as a whole, you see the momentum – you really see this season continuously building and building right to the end.

This season had a lot of frightening elements return. How did you guys find juggling the dark and light aspects this year?

EK: I think that is *Lost* right there – I think if you look at all the flashbacks, dating back from season one, there's a lot of darkness in

the characters' former lives that informs their decisions on the island. Sawyer for instance – we know he killed a man before he got on the plane, but you know his heroism is unquestioned on the island. As far as the light and the dark, I think that is something we always like to explore in both character and story.

AH: The light and the dark for us as writers – that's what's most exciting and interesting, to write between those two extremes. Damon and Carlton have always pushed us to do that over the years, and it allows us to explore scenes in ways that are really interesting.

Two episodes that you two wrote balanced the levity and the intensity of living on the island – *Tricia Tanaka Is Dead* and *Exposé...*

EK: *Tricia Tanaka* had come at a time where you'd literally seen nine episodes with a lot of darkness – torture, people in cages – things were very bleak. So for us, the comedy was kind of second to what the initial goal was, which was to provide a little hope.

AH: Going back to the idea of light and darkness, as lighthearted as an episode can be on some levels, our approach to it was more on the idea of it being an emotional episode. Even amongst some of the lighter moments, you have a meteor destroying a chicken shack. On one level it's a light moment, but on another – to Hurley as a character – it's an incredibly serious expression of how he was feeling and the death that he felt surrounding him.

What were some of your favorite moments this year?

EK: What's interesting for us is peeling back another layer of the island. You start to realize that the island is a character as much as anything else. I thought it was really interesting to really explore the Others and their world and to get their background stories. I loved Ben's flashback, seeing how Dharma lived, seeing Locke on his mission and I loved Jack being a hero: one of my favorite moments this year



New Transmissions

News from the *Lost* world and beyond

"FOR US, AS WE GO INTO SEASON FOUR, WE'RE TRYING TO BE LIKE A SHARK — KEEPING IT MOVING FORWARD, AND KEEPING IT INTERESTING. THE THING THAT PEOPLE LIKE THE MOST, AND I KNOW THAT US AS WRITERS LIKE THE MOST, IS, JUST WHEN YOU ARE STARTING TO GET COMFORTABLE IN *LOST*, WE CHANGE IT ON YOU..."

was Jack seeing Kate and Sawyer on the video tape after they were together in the cage. His response was, "I'll do the surgery," and I just love that fact and I think that's what made him so heroic.

That was a clever turn, because you weren't sure if he was doing it out of aggression towards them, or whether he was actually having a hero moment...

EK: Absolutely. And I think, for me, I loved John Locke this year, you know, out of the hatch, not pushing a button, watching him follow another path, I thought was great.

AH: I think what Eddy's saying about Locke is all very true. If we did our job right, the audience saw a really satisfying journey for that character, from season one to where he is now.

The Others certainly made their mark on this season...

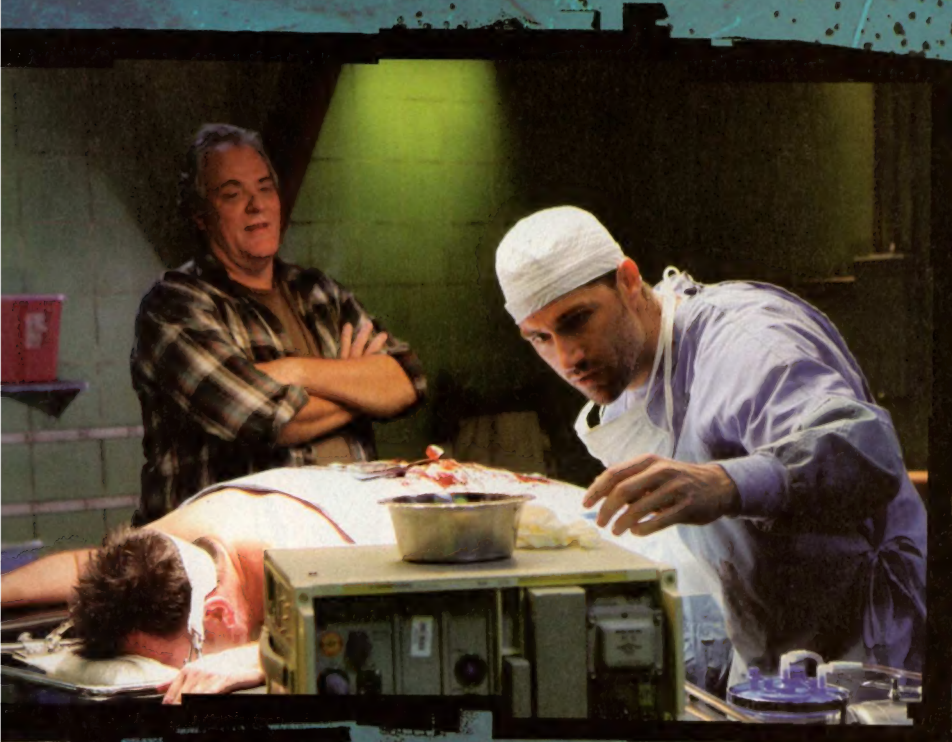
AH: I think we've made it clear this season that the Others are very important, especially with Ben and what our survivors are dealing with. Anything that we try to do on this show, something that you've given that much attention to, it would stand to reason it's something we would want to continue to explore.

There have been some really good explorations of humanity, and its many paradoxes, this season, especially with Ben...

AH: Yeah, episode 20 really was a highlight of the year! When his back-story was explored for the first time and to finally see things like the Dharma Initiative in its hey-day was really exciting for us.

EK: Yeah, we love anything Dharma, I mean, we are obsessed with Dharma — we could have a show just with Dharma! What's great





about Ben is he's been a villain, he's the leader of the Others and it was great to see the beginnings of him, what made him the way he is today, and the difficult choices he made to stay on the island, to be an Other.

It kind of reminds me of Arvin Sloane from *Alias* in the sense that you want to hate him, but you do have sympathy for him, and you do understand what he's trying to do...

AH: That's part of the key to an interesting character. I hesitate to call anyone a hero or a villain, really, other than to say he's a character, and if we show you where he came from or what shaped him, then you can understand why he's doing what he's doing. I think in the best kind of fiction, villains are characters who never consider themselves villains. They're doing something that they consider to be right. I think that's an approach you have to take in order to avoid having one-dimensional characters.

There have been some really brave and bold moves this season, like *Flashes Before Your Eyes* and *Exposé*. How did you two respond to ideas like that around the Writers' table?

EK: You could say that a lot of it started with *The Other 48 Days* in season two, where Damon and Carlton took a risk with an episode that broke the concept of what people were used to watching, and the risk seemed to pay off. We also felt the end of season two worked so well showing Desmond's flashback that we thought "wouldn't it be great to show all of it?" We did that again with *Exposé*, which was a flashback-heavy episode. The thing for us as we go into season four, is that we're trying to be like a shark – keep it moving forward, and keep it interesting. The thing that people like the most, and I know that us as writers like the most, is just when you are starting to get comfortable in *Lost*, we change it on you

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THE OFFICIAL MAGAZINE

LOST™

GET LOST

SECOND WAVE

The first series of *Lost* McFarlane Toys wowed fans across the world with their amazing attention to detail. Now, prepare for the next series of action figures, bringing more memorable moments from *Lost* to your desk or table top – it's time for **JIN**, **MR. EKO**, **SAWYER** and **SUN** to be immortalized in plastic...





48 10 16 23 42 HOST

FIRST LIGHT

Think you've missed out on the first series of McFarlane Toys *Lost* figures? Think again. These figures are still available from toy and collectables stockists, and here's a recap of which characters were sculpted in vinyl for the first set – **KATE, JACK, SHANNON, LOCKE, CHARLIE, HURLEY** and the **DELUXE HATCH BOX SET** – all capturing moments from *Lost*'s first season...





Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



THE TROUBLE WITH SAWYER

In one of Sawyer's flashbacks, Sawyer's mother called his father Wayne before he shot her. Kate's flashback – Kate's mother asked if Wayne had seen the insurance policy on the house. Wayne's name comes up later in Kate's remarks to Sawyer. Who are all these Waynes? Are they one and the same?

Sandie Trimble, via email

Well, Sandie, maybe it's a coincidence... maybe it's not. Keep watching and stay observant...

Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com
or transceiver@titanemail.com

Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

THE DESMOND EFFECT

I have been a dedicated fan of *Lost* since day one. I love the show! Right away, Sawyer took the #1 spot as my favorite, but after seeing *Flashes Before Your Eyes*, I'm afraid I must say that he will now have to be happy in second place, behind Desmond! Henry Ian Cusick is an amazing, brilliant actor! He had me riveted to the screen for the entire show. He has talent, an amazing voice, he's handsome – what a find! As long as he is around I will be glued to my TV every week! Thank you for making him a regular, and giving Desmond, and us, that fantastic back story!

Arlie Gaasch, California, USA

Arlie, we love Desmond too! He's certainly proving very popular with the female fandom of the show...

MEDITATIVE STATE

There seems to have been lots of hidden references to the Buddhist religion lately in *Lost*, so I put together this theory: the Others are a group of eccentric Buddhist monks and nuns that are trying to reach Nirvana by making Buddhism the world's main religion. They were shunned and banished to the island because of their cruel way of doing things. Their objective is to make the whole world righteous by any means.

If you were paying attention when Karl was captive in that room and forced to watch the film, you would have noticed that one of the frames read "We are the causes of our own suffering," which is one of the Four Noble Truths in Buddhism. Another text that popped up during the film was "Plant a good seed and you will joyfully gather fruit." To me that sounds Buddhist as well. There was also a picture of a statue of the Buddha in the Lotus position. This must be the right theory!

Gretchen, the *Lost* Crew of Mt. View, via email



THE SHADOW OF DEATH

Like everyone else, I have theories about *Lost*, some of them have been right, some not, but my current one is this: I think the smoke monster is the result of an experiment by Dharma which went wrong – the famous 'incident', and it has three different 'personas'. One is the black smoke which kills and represents evil, one creates the visions, which give the survivors a chance to get closure on major events from their lives (for example, Jack sees his dead father, Eko sees his brother); and the other represents good, and is what Locke sees. I think the persona that presents itself depends on the sort of life the survivor has lead, and whether or not they are prepared to take responsibility for their actions.

Kelly, Poole, Dorset UK



COLLOSAL SECRET

My thoughts are that the answers to everything will come when we find out what the giant broken foot is – the one Sayid, Sun and Jin sailed past. Who built it? When did they build it? Why does it only have four toes?

My theory is that it belonged to Mikhail, who I believe is the master behind everything. He once had a large following because he was able to harness the island's 'powers'. His followers built a statue of him, and the reason it has four toes is the same reason he has a patch – he had an accident or injury and *Lost* a toe. His society was struck by some sort of disaster – and that is why the statue is broken – and there are now only a few workers left (the Others) using derelict labs. Their research involves trying to prolong Mikhail's life who, I think, is much older than he appears, possibly even hundreds of years old. Sounds crazy, but I know I'm right – until proven otherwise – when we find out about that foot...

David Phillips, Australia

David, that is a very confident statement. The statue will, no doubt, prove important, but do *you* think David is correct? Email in and tell us what you think the significance of the statue is.



SOUL MATES

In one of my favorite books, *Essential Philosophy* by James Mannion, I noticed that the philosopher Plato had several theories that, in my opinion, tie in nicely to *Lost*. He believed that we are all in the dark, missing something, and that we need to find the light in order to grasp the bigger picture. He called this his 'Cave Theory,' and it is meant to illustrate how the majority of people live with a veil over their eyes, with a distorted and shadowy notion of truth and beauty. I think this is how we find our *Lost* characters – stumbling in the dark, desperately trying to figure out what is going on.

Plato also had a theory that human beings were not whole, that something was missing and needed to be found. His belief is that, eons ago, the gods split humans into male and female forms and, on a deeply subconscious level we know that something is missing within ourselves. We seek wholeness, a soul mate, or as they are sometimes known, a 'twin soul' or 'twin flame.' *Lost* has lots of things that deal with twins and flames. There are the novels that tie in – *Lord of the Flies*, *Bad Twin* and the Bible's Book of Genesis. In addition, there are several characters whose names are associated with fire and light – Cindy Chandler (candle-maker), Dr. Marvin Candle and Dr. Mark Wickman. Also, let us not forget there is a Dharma station called the Flame. Coincidence? Just thought I would share this with you all. Thanks for all the time and patience you guys spend on the show and the magazine!

Laura Becker, via email

No problem at all Laura, we're glad you're enjoying the show and this magazine so much. We've said it before, and we'll say it again – *Lost* has the smartest viewers! Any advances on Plato? Get in touch and let us know your views...



BY THE FIRE



THE LOST SHEPHERD

The crash of Oceanic Flight 815 saw a young mother-to-be crawl free from the wreckage and live to give birth to a healthy baby boy, Aaron. *Lost*'s feisty single parent, Claire Littleton, has since recalled terrifying memories of being abducted by the Others, fallen in love with fellow survivor Charlie, and has no idea that she is the half-sister of the beach camp's leader and doctor, Jack Shephard. Actress **EMILIE DE RAVIN** looks back over *Lost*'s epic third season...

Words: Bryan Cairns

When a magnetic pulse caused Oceanic Flight 815 to crash land on a mysterious isolated island, there was not a soul in sight. Naturally, the plane survivors assumed they were all alone, yet that theory crumbled when roars emanated from the jungle and strange whispers periodically filled the air. Eventually, the island's residents, known simply as the Others, would emerge to terrorize them. Yet long before they kidnapped Walt, caged Kate and Sawyer, or imprisoned Jack, they abducted pregnant Claire Littleton. And while Claire was found some time later wandering around, she had no memory of what events had transpired. Ever since, actress Emilie de Ravin has closely kept an eye on the Others, eagerly searching for clues as to who they are, what their true agenda was, and most importantly, what they did to her character...

"Yeah, it was left a mystery for so long," agrees de Ravin. "It was like, 'OK, are we ever going to find out what happened, or is

that going to be one of those questions that is left open?' I was definitely dying to find out. She doesn't really remember [properly] either."

Previously a frightened expecting mother whose boyfriend had deserted her, Claire had flip-flopped over giving up her baby for adoption. Taking the advice from a psychic, the Australian was bound for Los Angeles to meet a potential adoptive couple when the plane experienced problems and took a nosedive towards the island. Shortly after, a stranded Claire gave birth to a healthy baby boy she named Aaron. Still, something ominous was looming in Claire's past and season two's *Maternity Leave* helped alleviate a bit of that curiosity. The flashback detailed Claire's stay at a Dharma medical station where drugs made her receptive to the notion of Ethan Rom and the Others raising her child. "Yeah, it definitely

answered a lot of questions, but even more episodes recently have touched on things, like Juliet's involvement," says de Ravin. Nonetheless, the episode also allowed Claire to temporarily leave Aaron behind and team up with Kate and Rousseau for a jungle adventure. "It is always fun and I am doing more of that now," notes the actress. "The great thing about *Lost* is it's great working with the baby and developing that, but then it's really nice to do stuff on your own too. However, she's a Mom and has to be careful."

The season two finale *Live Together, Die Alone* once again found the group fragmented when the Others orchestrated the kidnapping of Jack,

"I WOULD LIKE TO KNOW [MORE ANSWERS] JUST BECAUSE I AM CURIOUS. THE BIG ONE IS BASICALLY, IS THERE A REASON WE ARE THE PEOPLE [WHO WERE ON THE PLANE] OR IS IT JUST RANDOM?"



Sawyer, and Kate. The following year's initial six episode arc mainly focused on the trio's predicament and their escape. It was only recently everyone was reunited on the beach and Claire was back into the thick of things. "That whole period was necessary to introduce these new characters, environment, and basically a whole new aspect of the island," notes de Ravin. "They needed to invest some time so the audience would understand and become familiar with these people. But yeah, it is nice to be back and doing things as a group. It has been a while."

Par Avion found Claire taking a more proactive role in getting off the island by tagging migrating birds with messages that scientists would hopefully find. Not every character embraced the idea,



although de Ravin was thankful to step outside her motherly duties for a while. "That was great!" she says. "Aaron is getting old enough so she can go off and do things again. Doing that stuff is always exciting. Claire sees all those little details other people may miss."

That flashback revisited a rebellious gothic teenage Claire who was in a heated argument with her mother Carole when a truck forced them off the road and sent her mother flying through the windshield. The car accident resulted in severe trauma for Carole and left her in a coma, a tragedy which clearly continues to haunt and shape Claire, even on the island. "I don't know if Claire's mother is dead, but she's in a coma," notes de Ravin. "That is as far as I know when I left her in the hospital. Obviously, there is a lot of guilt going on. Claire has never spoken about her mother on the island. It is always something that's in the back of her mind. Claire tries to compensate for that by being overly careful and cautious with her baby. She does not want to be that person again and be responsible for something so horrific."

Someone was footing those expensive medical bills though, and soon after the car crash, Dr. Christian Shepard showed up to drop the bombshell that he was in fact Claire's father, making Jack and Claire half-brother-and-sister. "It was rumored for quite a while," reveals de Ravin. "It is a really

HEARTS & MINDS

Jack's a natural leader, Sawyer an effortless troublemaker, and EMILIE DE RAVIN explains why she feels Claire is the heart and soul of the beach community...

Claire is the one who doesn't really judge. She always has hope. And the baby represents a different kind of hope, so it's a good combination.



BY THE FIRE

interesting development and it will be even more interesting to see how the characters come to find out. I don't know how that is going to work but I am sure they have something planned."

Things had been going a little too smoothly lately and the Others have pulled Claire back into their affairs again. In *One of Us*, she became sick, coughed up blood, and looked to be dying due to a device they implanted in her body. "Claire does have a reason to be afraid!" de Ravin stresses. "If that happened, they could trigger it again. The Others have also done things that she doesn't remember. That is something that is going to be on her mind."

Understandably, when former Others' member Juliet – the woman whose experimental pregnancy protection serum was injected into Claire – joined the survivor's camp, the only known mother on the island had reason to be cynical of her intentions. "There really hasn't been much interaction," notes de Ravin. "Everybody's wary of her because it's fear of the unknown. Most of us don't know much about her. We're just being cautious. At the same time, there is an apprehension since Juliet was the one doing tests on Claire. I think there is always going to be that between them."

However, maybe it is the Others who should be on guard. Their interest in children will no doubt bring them into conflict with Claire. With her inner fire and temperament, she would go to great extremes to protect

Aaron. "Claire is more capable than she looks," she explains. "Claire is a very strong-willed person who is willing to do anything to ensure the ones she loves are safe. If they are in danger, you just do whatever you can. She's not just complacent and sitting there being a sweet little mother. She's stronger than that and has a lot of good ideas. Her past has really helped her deal with motherhood. She learned to grow up quite quickly having to

deal with that strange parent situation."

Throughout Claire's pregnancy and struggles, the one survivor who has been her guardian angel and romantic interest is the good-hearted Charlie Pace. The two immediately struck up a friendship although it has been a rocky road. Charlie's former drug addiction and erratic behavior has caused her to push him away on numerous occasions, but after reconciling, they finally took that relationship to the next level with





"THE OTHERS HAVE ALSO DONE THINGS THAT SHE DOESN'T REMEMBER. THAT IS SOMETHING THAT IS GOING TO BE ON HER MIND."

a kiss. "One of the nice things about it is that it's not straightforward," offers de Ravin. "There is always something stopping them from moving forward. He always seems to do something that makes me not trust him, or I want him away from the baby. Then that sorts itself out, but there's always something else! As actors, that is interesting to play with because there is the chemistry between the two characters. He's a joker and she likes that, so it's a unique dynamic [including Aaron] between the three of

them. They finally took that extra step and kissed. Viewers had been anticipating that lip lock for so long. There have been pecks on the cheek but it was a nice evolution for them. It caps off this season nicely."

With those growing feelings, Claire was delivered a devastating blow when she discovered Desmond had declared Charlie was destined to die. "That was a huge thing to find out!" exclaims de Ravin. "First of all, just to find out somebody that you know can do that, can see the future. Then, second of all, that he is predicting your boyfriend is going to die is a lot to process. It probably took her a while to really realize what was going on. She is always very cautious and nervous about what is happening because she's worried Desmond will be telling her something else is going to happen *now* or telling Charlie about his fate. It is a worrisome time in that way."

Charlie's future may be up in the air but de Ravin has nothing but high praise for Dominic Monaghan who she shares most of her scenes with. "It is amazing!" she states "We have a lot of fun on set. Dominic a very nice man. We have a lot of fun with the baby too. There are so many cute little babies that come in and out [to play

Aaron]. It relaxes the set sometimes or teases it up if [the babies] are crying. It depends on the mood of the baby [laughs]!"

Ironically, while most actors claim that working alongside babies can be a nightmare, de Ravin feels it is necessary to enhance that mother/son bond. "It is actually a thrill and realistic," she confirms. "It is not easy at times since the baby isn't always happy. It is challenging, but is so much nicer to have a baby to work with as opposed to a plastic doll. It brings out so much [in the moment] and all these emotions shine through."

Much like the audience, de Ravin isn't privy to all the twists and turns involving the characters and is frequently shocked when she finally gets a script. Still, every cast member has a burning question about one of the island's mysteries that needs to be resolved and for de Ravin, hers strikes at the very core of the *Lost* concept. "There are quite a few!" she says. "I would like to know [more answers] just because I am curious. The big one is basically, is there a reason we are the people [who were on the plane] or is it just random?"

AREA 51

Before signing on to *Lost*, EMILIE DE RAVIN was probably best known as the alien hybrid Tess on the teen drama *Roswell*...

"It was a completely different experience for many reasons," she says. "Most of *Roswell* was on a soundstage, but most of this show is shot outdoors. There also is a completely different level of viewership with *Lost*, although *Roswell* did have a cult following. Everything helps to prepare you for the next thing."

FLASHBACK

THE DOCTOR WILL SEE YOU NOW...

Despite having only been in the camp for short while, tailie Libby proved to be quite the girl about flashback-town, popping up in three characters' back-stories. What role does Libby play in the puzzle that is *Lost*? Recall Libby's key flashback moments and then get in touch with your theories...
Words: Emma Matthews

DAVE (Season two)

At the Santa Rosa Mental Health Institute, Hurley and his friend Dave pose for a picture, ostensibly for the Hospital notice board, but really so Hurley's doctor can prove once and for all that Dave is a figment of Hurley's imagination. However, as the camera cuts away, Libby is revealed, a shadow of the confident woman we know from the island. Not only does she appear to be a patient at the hospital, is she looking at Hurley, or Dave...?





FLASHBACK

'?' (Season two)

Eko is in Australia investigating claims of a teenage girl's (called Charlotte) resurrection. Still living and working under the moniker of Father Tunde, Eko is persuaded by Charlotte's father that the 'miracle' was fabricated, so the mock priest heads to the airport, bound for LA. As he waits to pick up his tickets for Flight 815, Eko is approached by Charlotte. She informs Eko that his brother Yemi had contacted her while she was 'between worlds.' Eko's emotional reaction attracts the attention of another passenger...

CHARLOTTE: He wants you to know that he will see you soon. He said that even though you don't have faith in yourself, that he has faith in you.

EKO: Why are you doing this to me? What do you want from me? Why are you doing this to me?

LIBBY [walking over]: Is everything all right?





LIVE TOGETHER, DIE ALONE (Season two)

Newly arrived in the US, Desmond stands in line at a coffee shop. As he reaches the cash register he realizes he has no American currency. Luckily, the woman standing behind him in the queue offers to pay – and then offers him the very thing he believes he needs most – a sailboat. Having been recently widowed – the boat belonged to her deceased husband who intended to sail the Mediterranean – Libby seems moved by Desmond's quest...

LIBBY: I want you to have it.

DESMOND: I can't take your boat, Miss.

LIBBY: But I want you to. He'd want you to.

DESMOND: What was your husband's name?

LIBBY: David.

DESMOND: And what did he name his boat?

LIBBY: Elizabeth. He named it after me.

DESMOND: Then I thank you, Elizabeth. And I shall win this race for love.

THE OTHERS

THE DIRECT APPROACH

One of the key roles to keep everything running smoothly on the TV shoot is the 1st Assistant Director, of which there are two on *Lost*. In his own words, one of these 1st ADs, **RICH SICKLER**, talks us through the essential part he plays in *Lost*'s puzzle...

Interview: Bryan Cairns



GETTING INTO THE ENTERTAINMENT BUSINESS

I'm from New Mexico and I always had the dream of moving west. About 15 minutes out of high school, I made it to California. I then worked my way through college and made a couple of films. Eventually, I got an entry-level opportunity – I was a post-production runner for Viacom, and I was running all the editorial stuff for shows like *Matlock*. I played basketball with one of the executive producers and one of his shows, *Diagnosis Murder*, was coming from Denver to Los Angeles. I asked if I could be a production assistant and he said yes. Then, one of the assistant directors on that show had gone through the DGA [Director's Guild of America] training plan – which is the last kind of apprenticeship in the entertainment industry. A good couple of thousand people apply every year. Then when you finish, the Directors' Guild assigns you the shows, with 400 working days and 25 mandatory seminars. At the end of that, you are eligible for membership in the Directors' Guild of America.

MAIN IMAGE: Cast and crew prepare for a flashback scene from *A Tale of Two Cities*
RIGHT: Another flashback shoot, this time for *The Glass Ballerina*
LEFT: 1st AD Rich Sickler



ARRIVING ON THE ISLAND

I've done mostly feature films as a 2nd AD [Assistant Director] and moved up. Television has a more predictable schedule – if you are on something for nine months, you know when you are going to be off. If you are on features, it can be very random. I had worked with one of *Lost*'s producers, Jean Higgins, on a small 'Disney of the Week' movie years ago. She said she kept an eye on me, and when I moved up to 1st AD, she gave me a call out of the blue. It is funny how that happens in our business. I was working somewhere on a Western in New Mexico and then I got a call to come to *Lost*. I was really grateful. I had also done a picture out here, *Tears of the Sun*, so I knew the local crew and felt real comfortable coming to work in Hawaii. They say you don't choose Hawaii; it chooses you.

The greatest part of Hawaii is the people that are from here. I am so proud my children are having the opportunity to experience the Hawaiian culture and the respect for the land that comes from the people who live here. My son and I will go surfing at sunrise and everyone just cheers each other on. It is a great environment to be welcomed into.

LOCATION SCOUTING & SHOOT PREPARATIONS

Traditionally, there are two 1st ADs. One of us manages the even-numbered episodes, the other does the odd. I alternate with Richard Schroer, the other 1st AD. While he is on a shoot, I am prepping and vice versa. During prep, generally what happens is we'll get an outline that is not

a completely fleshed-out script. But it does tell the whole story from beginning to end. What we do is go and look for locations. Obviously, we don't shoot scene one on the beach, then shoot scene two as a flashback in Korea, and then go back to the beach. Generally, we break the script into manageable pieces – usually by scenes – and start to figure out the schedule. A lot of it is instinct where you will say, "This is only half a day at this location. Even though it is in the city, is there a piece of jungle that is close enough, so we can make a change [to the jungle planning] and fill out the other half of the day." So sometimes you have to find a way to make two locations work in one day.



WORKING WITH WHEDON

Before *Lost*, RICH SICKLER worked on *Angel* and discusses working with its creator...

"I'm a huge Joss Whedon fan. I also did *Serenity* – the feature film of *Firefly*. Because Joss is so smart and well prepared, it just prepares you for how movies and television should be made. Working with Joss provided great experience and foresight into any project that I would go on to work on."

complicated stunt or special effects sequence, I manage the director's time. He needs to meet with Props and Costumes to make sure they are going in the right direction. I'll arrange meetings with those departments and this is all in accordance with the producer and director.

THE TECHNICAL SCOUT & TONE MEETING

As we get towards the end of the prep days, we have what is called the technical scout. This is where all the department heads – from grips, electrical, and all the hardware people go to the actual locations and say things like, "We can park the trucks here," "We are only looking towards the mountains," and "You can run your cable along the hillside or along this hallway." Instead of just seeing it on paper, it is now in everybody's mind of how and where we are going to shoot. Then the day before we shoot, something important happens – especially if it is not one of our in-house [regular] directors – we have a tone meeting. Usually at the Hawaii end, Jack Bender, Stephen Williams, Jean Higgins, and the director of photography get the LA office on a conference call and we go through the script. They'll say things like, "In scene one, we'll want to make sure it hits home that John Locke portrays this part of the arc of his story." An out-of-town [guest] director wouldn't know that based on a five-episode storyline. If these are things that were unclear in the script – like why a character is angry when all he said was one line of dialogue – the LA office can explain that he is off balance due to previous story developments. It reminds us of certain responsibilities, like if people are trudging through the jungle, it is important for the directors to instill they are still living in fear of this mystery island. So if they are trekking through the

OTHER HOPES

Lost's RICH SICKLER acted on the TV series *The Inside*, so is he hoping to cameo as one of the Others?

"It's funny. There have been a couple of roles that have come along on *Lost* where they've said 'How about Rich?' Schedule-wise it hasn't worked out or casting-wise I didn't fit. They say they are saving me for something special."

By the time we have a complete script, what we thought would be half a day's work is all of a sudden much longer than anticipated. That is what really dictates how the schedule turns out. During that process, we'll say, "Gosh, this would really work if it could be shot as a jungle scene instead of a beach scene." On our show, sometimes the writers will specify 'in the jungle' so moments like an encounter become more private. We'll say, "How about we shoot on a secluded piece of beach because that jungle doesn't fit in the schedule."

As we are going through the prep times and finding locations, casting happens in Los Angeles – the smaller parts are cast here. We have meetings and if there is a really

jungle or they are shooting somewhere fairly pedestrian where they don't have to struggle with foliage, they need to be reminded danger still lurks there. That meeting usually takes a few hours. By this point, I'm starting to publish all the schedules, the extras breakdowns, and breakdowns of special equipment requirements, like if we need a crane.

ACTORS' CALL TIMES

After prep, I determine where we are going to be at any point during the day. If Terry O'Quinn [Locke] is in scene seven – which is the last scene – I am not going to bring him in at 6am when he isn't going to work until 4pm. The 2nd AD does the call sheet, which is the daily schedule. He or she produces the document but it is based on a timeline that I estimated. The 1st AD basically runs the set. I work with the department heads to know they are ready and when all the elements are in place, I call when the camera should roll and I echo the director's "Cut!" as well as what his next wishes are. We're also in charge of safety with the key grip, stunt coordinator, and special effects coordinator. We are the last word as a safety office. A big part of television is also keeping headquarters informed about how things are going and if there are any schedule changes.

ADAPTATION

One of the first things [to keep in mind as 1st AD] is that some directors don't call, "Action!" I've done two episodes back-to-back where I've called, "Action!" as a [guest director] is just in town for an episode. Other times I will call "Rolling," the camera operator says, "Set," and just as [the director] is about to say, "Action!" I'm like "...And action!" Of course, I will take a look at him and be all, "Oh sorry, Sir. My bad!" There are definitely different styles, but I have a curse where I get along with everybody. I just roll with it.

I was a bartender once, which is probably the greatest training you can have for this business. And the directors have to adapt as well. Even if a director is used to doing a million takes, standing out in the rain, you can't beat up the crew by doing too many. I love working with regulars Jack Bender and Stephen Williams. They know the show so well so it is a treat to work with them. No single episode is the same. They all have different challenges with location demands but once you start shooting, it is just flying. At other times, things like the schedule fall into place, but it is a long day and night.

I would say the most challenging period was during season two when Hawaii had forty days in a row of rain. We kept on plugging away though. The local and LA crews are amazing. Nobody walks away from this experience without saying what an amazing crew is on *Lost*. It is really an honor to work with these people.

DIRECTING ASPIRATIONS

I would say an AD in television thinks about directing. While it would be a rewarding experience, on a show like *Lost*, the directors are so skilled so it's a pleasure to support them. I've heard of people working on a show where someone's agent comes in and directs so it is "Oh Man! If he's getting the chance, what about me?" I am still fairly new since I've only been in the Director's Guild a little over 10 years. I would say my aspirations for directing will probably come later and probably not on *Lost*.

What I learned from [working with] someone like Robert Zemeckis [years ago] is what an honor it is to be at the birth of an idea and see it all the way through to a darkened theatre. There would be times where you see this light bulb go off over Bob's head and it would be a subtle change in something that was on the written page. One time on *What Lies Beneath*, Bob came in and said "Today boys, we are going to make them say 'How the hell did they do that?'" What I learned from them is about the magic of what we do. Anybody can have a great idea, and with the magicians and experts that surround the process, you can bring it to the screen without fail. ▲

"I WOULD SAY THE MOST CHALLENGING PERIOD WAS DURING SEASON TWO WHEN HAWAII HAD FORTY DAYS IN A ROW OF RAIN. WE KEPT ON PLUGGING AWAY THOUGH..."



MULTI-TASKING

With so many responsibilities, *Lost*'s RICH SICKLER explains just how he keeps on top of everything...

"It is something we all do naturally. Personally, I have my famous yellow pad handy. A lot of times, while the director is in a casting session or watching something with one of the producers, I will go through the script and say, 'Scene 17: do we really want him to jump out of the tree?' I will make myself notes and address each thing with the director, so it just comes instinctively. And it's not like I'm the only one doing it. A big part of what we do as assistant directors is a system of reminders. One of the final things I do is write a list for my 2nd AD – reminders like, 'On day three, come up and ask me about this...'"

Dark Territory

CLAWS & EFFECT



Sawyer shot one dead. Another attacked Walt. In season three, Locke rescued Mr. Eko from one. Any *Lost* fan who thought they'd seen the last of the island's resident polar bears was sorely mistaken. With exclusive behind-the-scenes photography by **MARIO PEREZ**, we take a look at the shooting of *Further Instructions*...

Compiled by Paul Terry

Dark Territory



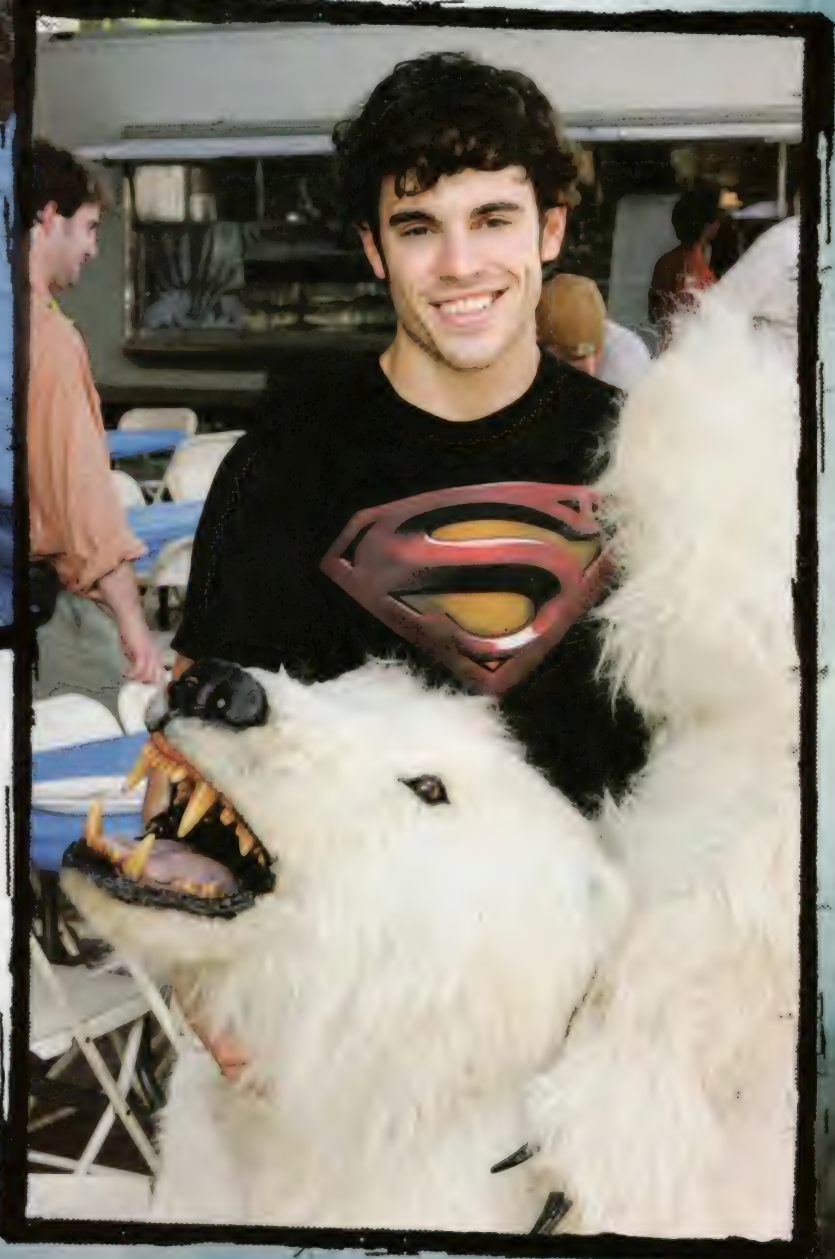


THIS SPREAD: *Lost* crew members bring the menace of the polar bear to life with a combination of moving props and a bear suit...





ABOVE: The blue screen will aid the visual effects team to add the crumpled remains of the Swan station in post-production...



FAR LEFT & BELOW: *Lost*'s Jonathan Arthur relaxes between takes from 'acting' as an enraged polar bear

The next issue of *Lost Magazine* is the 100-page 2007 Yearbook, and in *Dark Territory*, we'll be revisiting the most terrifying *Lost* locations to date...

THE OTHERS

THE CUTTING



EDGE

Get ready to meet a whole team of Others – but by that, we mean *our* Others – the crew of *Lost*. The editing room is an essential, creative and hectic process, and we've crept up on Editors **MARK J. GOLDMAN**, **STEVE SEMEL**, **CHRIS NELSON**, Assistant Editors **LANCE STUBBLEFIELD** and **CHRIS BRAUN** and Apprentice Editor **DAVID EISENBERG** to reveal just how the cutting room magic is achieved...

Words: Tara DiLullo Bennett

A lot of people may assume that as the *Lost* actors are shooting their scenes in the jungles of Oahu, Hawaii, that there's a little straw hut where the editors and the rest of the post-production staff sip juice and put together the episodes. However, the *Lost* producers, writers and post-production team actually all work at the Disney/ABC lot in Burbank, California, toiling away in various rooms and cubicles to get episodes ready for broadcast. But you won't hear any complaints from the editorial group. They remain delighted to work on a show that always provides them such beautiful footage, engaging performances and challenging stories.

Supervised by Amanda Lencioni and coordinated by Maria Abeyta, the editors and assistant editors of *Lost* snap all the elements of production together to tell the stories created in the scripts.

Like a well-oiled machine, the editorial department has developed their process for cutting the shows that begins the first day they get footage from Hawaii in the summer, all the way until they lock the season finale in May. It's an exhausting process at times, but one that is endlessly creative as the editors are constantly tested to craft the most exciting or emotional moments possible. Just how do they put together an episode of *Lost*? Well, *Lost Magazine* went right to the source in Burbank to spend the afternoon with the editorial team and find out exactly what they do and how they do it...

Starting at the beginning with the first stop in the editorial chain, Assistant Editor Lance Stubblefield



MARK J. GOLDMAN

Lost Role: Editor

Previous Editing Projects: *Angel*, *To Live Again*, *The Temp*

Favorite Lost Moment: "My favorite scene is still from *All The Best Cowboys Have Daddy Issues*, where Jack and Kate find Charlie hanging. They cut him down and it looks like he's dead. I knew from the beginning I wanted the audience to wonder if Charlie was dead. My goal was for them to think, 'I don't *think* they are killing Charlie' That was a pretty special experience for me. We are removed from the process a great deal. It all gets shot separately and we are just dealing with elements. This was a case where I felt I was really collaborating with the directors and the actors. I think partly because there wasn't really much dialogue, so I didn't have to stick to that. A few things basically happen: they find him, cut him down, try and revive him, can't, and then they do, so the scene had a whole arc of its own. Stephen Williams directed it and Evangeline [Lilly] and Matthew [Fox] went through this incredible arc over and over again. I got a ton of footage from lots of different angles. I'd cut the scene and then think, "This bit needs a little hesitation," and I would look for that, and the actor would give it to me in a different take. Stephen shot everything I needed, and Evangeline and Matthew gave it their all. It was such a rich scene. It took a lot of work on everybody's part. Giving it impact was the challenge. There was a scene with no dialogue with a handful of beats and it became a cathartic scene. It was powerful."

THE OTHERS



STEVE SEMEL

Lost Role: Editor

Previous Editing Projects: *Kyle XY*, *The Way of the Gun*, *My Giant*

Awards/Nominations: Emmy Nominated for *Lost* episode *Live Together, Die Alone (Parts 1 & 2)*; American Cinema Editors Award Winner for *Lost* episode *Outlaws*

Favorite *Lost* Moment: "The first show that I cut was *Walkabout*. I knew it was a good script and I put it together. Once I put it to music, it had a life to it. When I saw it, I thought, 'Wow, this is fantastic!' I sent it to the producers and they had the same reaction. It was a very validating experience as a professional to be part of the process, to watch it and go, 'This is a great hour of television!' I also felt that about the episode *Outlaws*, and this year with *Flashes Before Your Eyes*, which was a Desmond story."

and Apprentice Editor Dave Eisenberg welcomed us into their cozy corner to explain their jobs. "The first thing we do is digitize the dailies," Stubblefield says. "If they shoot 10,000 feet in Hawaii on a Monday, it will get here in our office on Wednesday to be digitized. We transfer it into Avid's Media Composer, and it takes anywhere from three-and-a-half to six hours, depending on the scene." They explain that there is a three-man editing rotation at *Lost* with Steve Semel, Mark J. Goldman and Chris Nelson sharing the responsibilities of editing all 22 episodes of the season. "Before Dave came on as an apprentice, there were three editors and two assistants, including Assistant Editor Chris Braun, so we were working with every editor on a rotation, every other show," Stubblefield says.

"Now there is an assistant for each editor," Eisenberg picks up. "Based on what footage we get, we organize it into scenes. Each editor has their specific way of how they like things organized. Based on whose episode it is, the person comes in to digitize and then organize

the scenes. We basically go through all the footage and make sure everything is in sync. We then organize it and hand it off to them." As the assistant to an editor, their function is to learn the way the editor likes to cut a show. Once they have observed their style and taken notes, an assistant can then prepare the scenes for the editor to make the process more efficient. "I've been working with Mark Goldman for two seasons, and you learn how they want things organized and presented," Stubblefield explains. "The way Mark wants things organized is a stark contrast to how Steve likes things organized, but having worked exclusively with your editor, you know how they want things. You also see things in advance, what might not be right, and you can take care of it. When you work with one editor, you learn their quirks."

Once the footage is in the system, the assistants get a chance to learn by cutting their own scenes. "What I like to do – if there is time – is take a couple scenes and cut



CHRIS NELSON

Lost Role: Editor

Previous Editing Projects: *House*, *Six Feet Under*, *China Beach*

Awards/Nominations: Four-time Emmy Nominee

Favorite Lost Moment: "Episode six, *I Do*, is my favorite. I was really happy with the prelude to the love scene. What you see now is exactly the way I put it together. I changed one thing where Damon saw a mismatch, but otherwise it was exactly the same. It was really difficult. There were two cameras, but they didn't match the same way through the series of takes. I've discovered that the sexual tension that happens beforehand is where the power is – how long you keep them from touching or kissing. The prelude is where the hot part is. As I started to work on it, I was very fearful of it. The dailies didn't feel like the finished product. It was faster and all the moments of them looking at each other weren't there. A lot of times I will cut a scene and rough it out, but because of matching, I had to be happy with each cut. I had to work it really slowly but I was really happy with it."

CHRIS BRAUN



Lost Role: Assistant Editor
Previous Projects: *Once & Again*, *Line of Fire*, *Kevin Hill*

Favorite Lost Moment: "I really enjoyed watching the dailies from *I Do*, when she had to climb in and out of her cage through these narrow metal bars in the roof. Take after take after take, she kept climbing in and out. Towards the end of the day it even started to rain, but that didn't slow her down one bit. She's an actress that always gives each scene everything she's got. Seems like she's always climbing something. Last season she was always up in trees."

THE OTHERS

them," Stubblefield says: "Then I will show them to Mark, he gives me notes and feedback and I go back and revise things. It's nice to see your work make it into the show."

Eisenberg adds, "We also usually edit the recaps (or "Previously on *Lost*" intros). Like Lance, I have been able to cut a couple of scenes here and there, which I totally wasn't expecting since I am pretty new to this. Steve has been cool about it and has helped me a lot."

With the footage being input daily, it then goes to the individual editor on rotation to put their scenes together. In the editing bay around the corner, Steve Semel and Mark J. Goldberg welcome us into the inner sanctum to discuss their jobs. Both veterans since the first season, Semel details how the rotation started. "It's always been three editors on *Lost*. Mary Jo Markey did the pilot. She worked with J.J. [Abrams] on *Alias*. She also cut the first episode. I was the next one hired. I was supposed to be the first one [drafted] for the second season – because Mary Jo left to do *Mission: Impossible III* – but I did a pilot that summer. The only way I could finish my commitment to that pilot was to miss the first show, so Mark became first up." Semel is second up and Chris Nelson, the newest editor on *Lost*, is third.

Explaining how they begin an episode, Goldman offers, "It takes about three times as long to edit an episode than it does to shoot one! So they will shoot an episode for around 10 days and whoever the first editor is, they'll start cutting it when the footage comes into the office. Depending on the episode, that can take up to an additional 16 days, sometimes longer." Semel continues, "We get the footage two or three days after it's shot. The idea is to keep as current as possible. After we stop receiving the dailies, we get between one and three days to do the editor's cut, which is then presented to the director, who comes in to work with you. Sometimes when they are visiting directors we work with them from Hawaii via a video conferencing system. They sit in their offices and give us their notes in real time. If it's somebody from Southern California, they will come into the office and spend some days cutting with us. Then we give that to the producers, and they have six days to do what they need to do. At the end of that, it goes to ABC and Disney and the next day they provide their notes. The editors then meet with the producers to discuss them, and the show is locked that day. If it all works according to plan, the next day you will be getting dailies on the next episode! Sometimes it will work out that you get a couple of free days between episodes, but for one reason or the other, it usually happens that you don't lock the one until after you start receiving dailies for another... and then you are already behind," he laughs and adds, "It's pretty unusual to change something after it's locked. In features, it's a



LANCE STUBBLEFIELD

Lost Role: Assistant Editor

Previous Editing Projects: *Arliss*, *The Upside of Anger*

Favorite *Lost* Moment: "Being here from season one, the very first day I was here, I saw the pilot and I said, 'This is going to be an amazing show!' I was very impressed and I knew I'd struck gold. The pilot is a given favorite, but since then, my favorite two episodes are *Walkabout* and *Outlaws*. Terry O'Quinn is amazing in *Walkabout*. It really solidified his character and built the mystique of John Locke. In *Outlaws*, the scene where Sawyer and Jack meet at the bar, there wasn't a lot of island drama but I thought Josh was terrific. I thought it defined Sawyer's character."

different story, but the schedule in television is such that the price tag for changing something after it's locked is quite high. It's a no-no."

Since the scenes are shot out of order, the editors have to create the show in pieces. Goldman says, "You cut scenes on an individual basis as they come in, and at some point you start putting them together in the correct order. It's only after they are finished shooting that, hopefully, you have all the scenes, and then you watch it for the first time as a whole."

As the season progresses, time becomes the post-production enemy with less and less of it between the end of the shoot and the broadcasting of the finished episode. With *Lost* having two-hour finales, all the editors are called upon to edit the last double-length episode of the season. Goldman offers, "At a certain point in the season, there gets to be too much work for three people to handle so we bring on a fourth person." Semel continues, "It just becomes a matter of dividing it up when it comes in. When [director] Stephen Williams finishes

shooting episode 21, there will be two directors shooting two units with this huge amount of footage coming in everyday. It all breaks down into categories, whoever starts editing, that person will probably stick with that material because there is continuity to that."

Goldman continues, "Once it's all together and you are working with producers, you have a group screening." Semels adds, "Everybody takes a complete set of notes so that if you end up cutting act seven, you know what the notes are. After it's all put together for the first time, you end up working on any single part of it. There might be some really complicated sequences where whoever cut the dailies first will end up cutting those scenes they fall into, just because they are familiar with the scenes." "It's pretty hairy," laughs Goldman. But what they end up with is 23 hours of some pretty amazing television.

Check out future issues of *Lost Magazine* for exclusive chats with more from each of the *Lost* editors. ▲

DAVID EISENBERG

Lost Role: Apprentice Editor

Favorite *Lost* Moment: "I really liked the finale last year (*Live Together, Die Alone*). Desmond is my favorite character so I'm partial to his episodes. I got lucky enough that my first credited episode this season was his back-story, *Flashes Before Your Eyes*. It was a very cool episode, and played around with the themes of the show. My other favorite was *Catch-22*, another Desmond episode, which played on the format with Desmond's visions."





BEYOND THE PATCH

What is the real story behind the man with the patch? Is he the owner of the glass eye that was discovered in the Arrow? Here are some of the key things we have learnt so far...

Words: Paul Terry

NAME MIKHAIL BAKUNIN

PLAYED BY: ANDREW DINOFF

First seen: On a monitor inside the Pearl station (The Cost of Living)

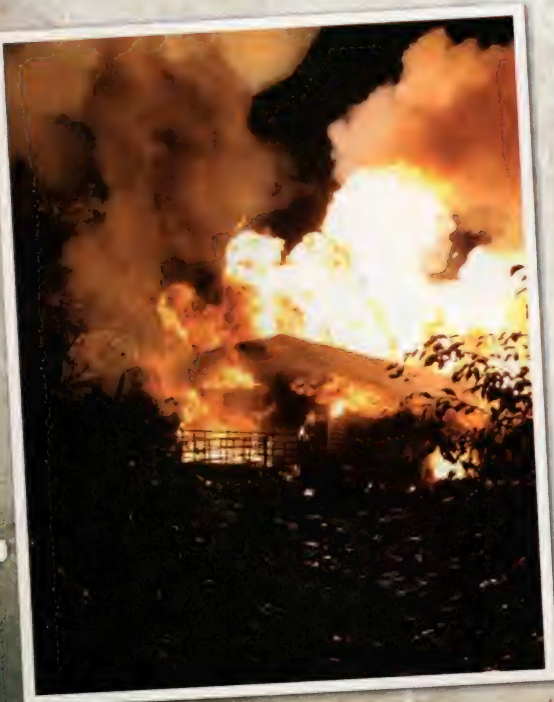
His past: "I grew up in Kiev and joined the Soviet Army. I was stationed at a listening post on Vladivostok. After we lost the Cold War, my unit was decommissioned. I was dismissed from my life in the military. After years of conducting unpleasant actions against our enemies, I found myself wanting to do something good. So, I replied to a newspaper advertisement. 'Would you like to save the world?' it read. That's how I met them, the Initiative. Very secretive, very rich, very smart."

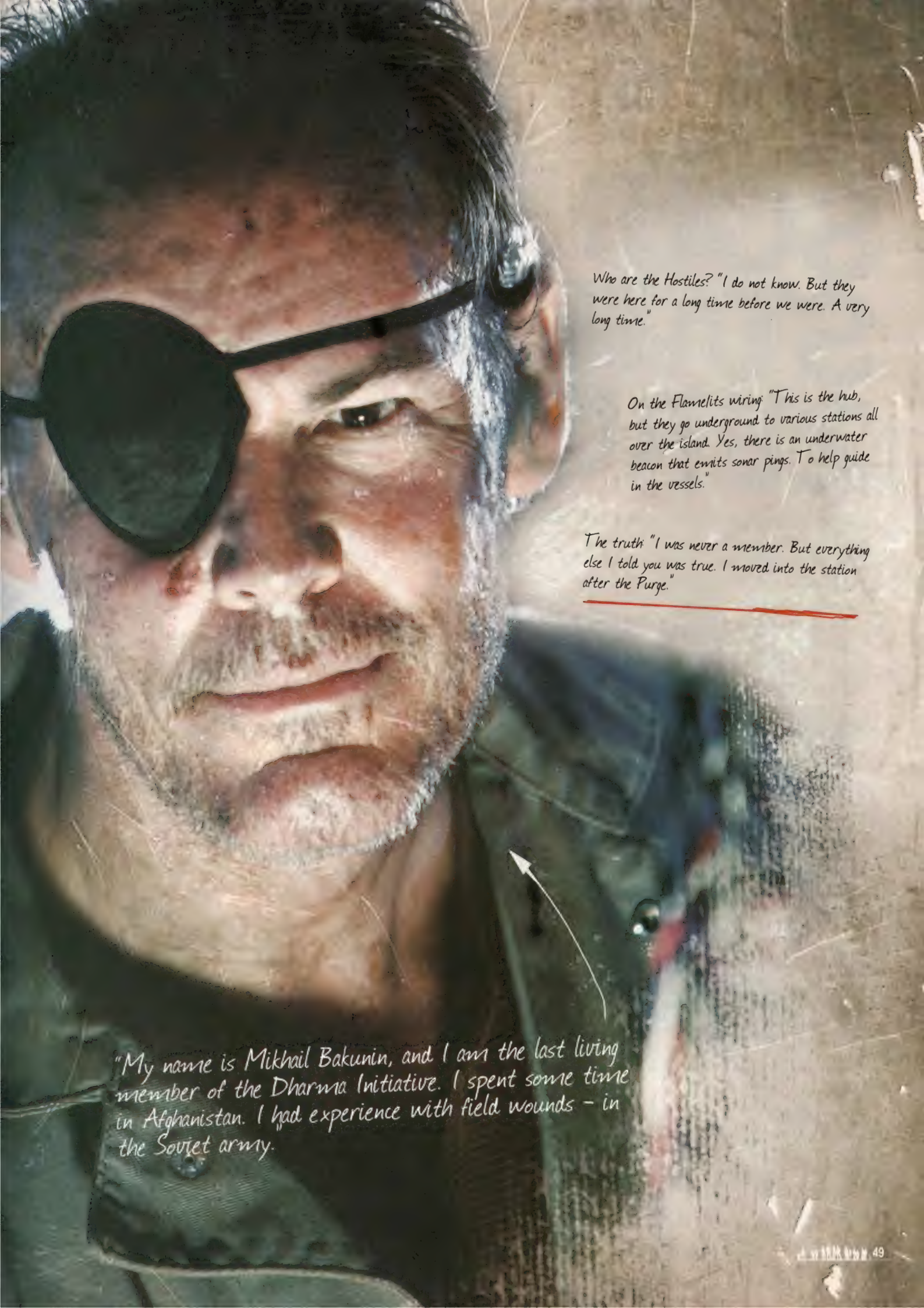


How long he has lived on the island? "Eleven years now. I liked computers, communications equipment, being alone like a lighthouse keeper, so they put me in this station - they called it the Flame."

On the rest of The Dharma Initiative: "They are all dead, of course. They foolishly initiated a war against the hostiles - a Purge they called it."

How he survived the Purge: "After it was over, four men appeared in the yard. They offered a truce. They said to imagine a line that extended all the way around the valley. As long as I did not cross it, I would be left alone. Then, they took two cows and I never saw them again."





Who are the Hostiles? "I do not know. But they were here for a long time before we were. A very long time."

On the Flamelits wiring: "This is the hub, but they go underground to various stations all over the island. Yes, there is an underwater beacon that emits sonar pings. To help guide in the vessels."

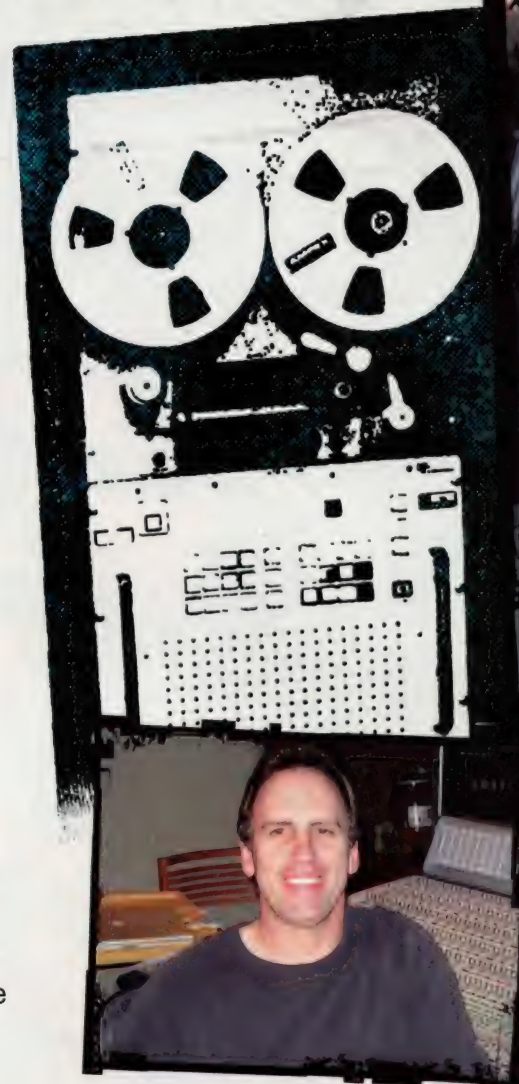
The truth "I was never a member. But everything else I told you was true. I moved into the station after the Purge."

"My name is Mikhail Bakunin, and I am the last living member of the Dharma Initiative. I spent some time in Afghanistan. I had experience with field wounds - in the Soviet army."

THE OTHERS

SOUND STATION ZERO

Can you imagine a trek into the jungle without those eerie whispers? A poignant beach scene without the lapping of the waves? The rampaging black smoke without its thunderous roar? No, neither can we. Luckily, *Lost* has an award-winning crew of talented sound technicians that make sure every frame of the series is as clear and compelling to the ear as it is to the eye. Emmy nominated and twice Golden Reel Award winners, the *Lost* sound department is at the top of its game, and the man overseeing all the work is Supervising Sound Editor **TOM DE GORTER**...



Words: Tara DiLullo Bennett

How did you get started as a sound designer?

I started in the business as an apprentice working on Stephen J. Cannell shows like *The A-Team* and *Hunter*. After that I went to a company called Todd AO and I co-supervised *Twin Peaks*. I also worked on *Alias* and that's how I came over to *Lost*.

What does a supervising sound editor do?

My job is to be the liaison between the production company and the sound department. I have a group of editors that work for me and I'm very fortunate that I have some very dedicated people that work for me. I have two sound effects editors and they cut all the sound effects in the show. I have a dialogue editor that goes through each piece of dialogue and takes out the good stuff and throws out the bad stuff.

Did Damon and Carlton set the tone for the sound design for the series?

Our interaction with Damon and Carlton is very limited. We deal with Bryan Burk. He's an executive producer of *Lost* who covers post-production and is in charge of sound. We work with him and [producer] Ra'uf Glasgow.

What's been Bryan's mandate for the sound design for the show?

Bryan doesn't like the ordinary, so we always have to try to strive for something a cut above. He hates 'whooshes,' like your typical fantasy 'whoosh' he hates. We know what to stay away from. Bryan has always encouraged us to push the envelope.

What's the process for establishing all the sounds and effects you need to add to an episode?

Usually the way it goes down is that I will go to a spotting session with the picture editor and Ra'uf Glasgow. I'll bring my crew: my Foley supervisor, my ADR supervisor, the effects editors, and myself. We'll sit down and watch the show with the picture editor, who conveys Damon, Carlton and Bryan's notes to us. An average spotting session could go from 9am to 1pm. Then, we'll prepare the show and mix it. Next, Bryan and Ra'uf will come in and give their notes. If there are any changes, we have to make them very quickly. There's a lot of prep beforehand, but then there's also a lot of [last minute] changes, because some things may not work. For example, the music and the effects may not feel right and so we have to change it.

How long does it take for you to finish an episode, from the time you get the picture edit to when it airs?

We get the show from the picture editor and it takes five days, sometimes less. We do a rough mix on the first day. The next



"IT ISN'T FLASHBACK EFFECTS VERSUS REGULAR EFFECTS, WE STRIVE FOR THE SAME KIND OF DEPTH IN THE FLASHBACKS AS THE JUNGLE SCENES. THE FUN THING IS THAT EVERYTHING IS TIED TOGETHER..."



SOUND LINGO 101

To help shed some light on unusual post-production terms, here are some explanations of Sound Department processes...

ADDITIONAL DIALOGUE RECORDING (ADR) – is the process of re-recording unusable production dialogue by the original actor for the final show. Often called Automatic Dialogue Replacement as well.

LOOPING – an industry term that refers to the session when an actor comes into re-record their dialogue.

SPOTTING SESSION – usually occurs after the picture edit, where the producers and director will decide the exact places where sounds, effects and music will be placed in a show.

FOLEY – is to add sounds that were not present in the original production audio. It may be the addition of cracks, snaps, the rustling of leaves, punches or the reaction sounds.

FOLEY ARTIST – named after Jack Foley, one of the earliest practitioners of creating additional sound effects. This person creates the sounds that need to be added to the edit and will perform them live to playback to match the action.

morning Ra'uf will do a playback and we'll all take our notes and address the notes. In the evening, Bryan will come in and have his playback and give his notes. We spend the next two days finishing those notes. It takes three to four days to mix an episode.

Do you ever have episodes where you cut it very close to finishing before airtime?

It happens quite often because of our time constraints. The one that really stands out was the season finale from season two. It was a two-hour show and we had three days to prep both hours. We mixed Friday, Saturday, Sunday *and* Monday in 24-hour shifts. It was crazy [laughs]! The last part we finished was the day before it aired.

What are some of the particular challenges of sound editing for *Lost*?

There's so much material to sort through on a weekly basis and it is like doing a mini-feature every week. The worst problems that we have are the [regular challenges] there are in every episode. Every show is on a beach or a jungle, and we have elements to deal with like rain and tides. Also, we also can't have any traffic or airplanes or any of the stuff that would normally be recorded [as part of the sound track] – we have to take that all out. We have to re-record the actors for looping. Then we have to prep it all in three days. On a typical feature, you

could be on the show for three months! We have a very accelerated schedule to do a lot of work.

Most viewers would assume that the audio recorded on location is mostly usable...

Basically, pretty much 100 per cent is re-created sound. We use very little production sound. The funny thing is that we end up taking out production [sound] and add our own with looping.

***Lost* also has the added challenge of being shot in Hawaii, while you work in Los Angeles. How does that work?**

Most of the actors shoot in Hawaii and by them being there and us being here, somebody else has to capture that [looping], but if it's a guest actor, we do that here. We never have to go out to Hawaii. I have the ADR supervisor that will cue up any lines that need to be redone and we send it out to Hawaii. They'll shoot that there. We get the digital material back and we can start laying it in.

How do you isolate all the various audio you that need for the show?

On the set, they record six-tracks. There will be a mixed track, a boom track, and individual radio mic tracks (for each speaking actor). We have to sort through all those six tracks for each cut and find the best angles. We take out any pops, tics, bumps or bad angles, and a lot of the dialogue is

actually alternate takes. We've cut it to match the production – often it wasn't the actual take. It happens quite often because the audio needs to be clean and it's very rough when we get it.

Do you find some episodes are more complicated than others?

Every episode has something unique going on, whether it's the smoke 'monster' or Locke falling out an eight-story window. In *D.O.C.* there's the sound of a character's lungs filling up and having to be ventilated. Whether it seems like a very busy episode or not, they are all challenging. Fortunately, the producers are in tune with sound, and they like to spend a lot of time on it and make sure it sounds right.

What episodes do you think represent your best work on the show?

First and foremost is the pilot. The jet engine sequence is my favorite thing ever of TV. I think that one scene evokes so much emotion. When the guy gets sucked into the engine, everybody cringes. In fact, episode 14 of this season,

Exposé, we revisit it. I watched that whole sequence and we had to re-cut that sequence using the original material. I watched it again and went "Wow!" It was such a great sequence and I am really proud of the way it came out. We were under an incredibly short turnaround with the pilot and everybody really stepped up to the plate and delivered.

Do you have an example from this season of when sound design really enhanced an episode?

Yes, for the Desmond visions. We mixed the episode and it was OK, but it didn't feel right. Bryan then actually conveyed something that Damon wanted, which was little pieces of dialogue. With that it was so much better because now he gets flashes with voices too.

With the island scenes being so different from the flashback sequences, it must be like you are mixing two different shows?

Yes, absolutely.

Do you have standards that you use to keep the sound design unique?

There's such a difference between the island stuff and what we call the 'regular show,' all of our sound has a certain feel to it, and it isn't your typical cop show or medical show. It isn't 'flashback effects versus regular effects,' we strive for the same kind of depth in the flashbacks as the jungle scenes. The fun thing is that everything is tied together. The stuff that happens in the flashbacks somehow relates to the island. An additional challenge to that – because we are basically dealing with a timeframe on the island, which is a very short period of time – we have to go back to season one to do some things for season three. We have to make sure the continuity is the same. I had to look back at the [season one] Black Rock material – as we returned to that ship for *The Brig* – and I had to reacquaint myself with what we did and how we did things. I find we often go back and make sure that everything matches.

Is there anything you are looking forward to with the summer hiatus?

Sleep [laughs]! It's always a wild ride. You don't know what to expect.

What's the best thing about working on *Lost* as a sound designer?

It's completely different. It's not your typical show. You can push the envelope. The producers really love sound and that makes it fun because we can get really wild and crazy ideas. ▲

"EVERY EPISODE HAS SOMETHING UNIQUE GOING ON, WHETHER IT'S THE SMOKE 'MONSTER' OR LOCKE FALLING OUT AN EIGHT STORY WINDOW. [OR] THE SOUND OF A CHARACTER'S LUNGS FILLING UP THEY ARE ALL CHALLENGING..."





PEARLS OF WISDOM

Lost Co-Creator/Executive Producer **DAMON LINDELOF** descends into the Pearl station to answer **eight** fan questions...

1. My question is simple. From the Feb 20, 2007 ABC Podcast – you and Carlton were discussing *Flashes Before Your Eyes*:
Carlton: "I suppose people want to know, what does this mean?"
Damon: "Was it really... did it really happen?"
Carlton: "Yeah, did it really happen?"
Damon: "Yeah! I think it really happened!"
Carlton: "I think it did too."



So, be it in a consciousness, physical, or in whatever way, did Desmond travel through time back to 1996 in that episode?

(Paul Williams)
Paul: While traditionally, "simple" questions do not comprise of over a 100 words, I am gonna give you a wonderfully simple answer... Yes!!!

2. I love the future flashes that Desmond has. Would you prefer to be able to see into the future or the past, and why?

(Jane Neilson)
Awesome question, Jane. I would HATE to see into the future for the same reason I never turn to the last page of a book until I get there... life is all about surprise! This is also why I can't stand SPOILERS on the web. Given my choice, I'd much rather look at the past... relive amazing moments like my wedding or the birth of my son over and over and over again... maybe that's why my favorite part of *Lost* to write is the flashbacks!

3. How did you film the submarine sequences? Did you actually shoot on/inside a submarine?

(Anthony Johnson)
I give all the cred here to Jack Bender, Jean Higgins and our amazing production designer Zack Grobler. For the INSIDE of the sub, Jack shot on an actual decommissioned naval submarine in Pearl Harbor. For the OUTSIDE, Zack constructed a fake "top" to sell the half-submerged sub at the dock. Pretty cool, no?

4. No one seems to be talking online about the way the smoke monster flashed a bright white light into Juliet's face in *Left Behind*! The monster scenes in that episode were the best

you've done so far, so huge congratulations. Local mentions that he

saw a white light too. Are these related, or am I barking up the wrong tree?

(Sophia Sutton)
I'm gonna let you in on a little secret, Sophia... there ARE no wrong trees up which to bark. The flashing white light is most definitely important... and I agree with the monster fx from *Left Behind*... Kevin Blank and Jay Worth (our amazing special effects guys) brought their A-Game... and they did that stuff in just a WEEK.

5. I think this season has topped season two. If you were to go and buy yourself an arcade (to celebrate) what would you treat yourself to?

(Julia Hardy)
Julia, I already have the only game I need parked squarely in our Writers' Office. One word. Galaga. It has changed my life profoundly. By "changed," I mean, "sucked countless hours out of."

6. Carlton seems to have a penchant for the banjo. Do you play a musical instrument, and if not, what would you ask 'the magic box' for the ability to play, and why?

(Patricia Moore)
Trust me, Patricia... the only keyboard you want me near is the one I type scripts on. I'd love to be able to play the bagpipes, though... maybe then people would stop making fun of me for wearing this kilt.

7. How is the *Lost* videogame looking from what you've seen?

(John Bayer)
From what I've seen? RIDICULOUSLY AWESOME.

8. More and more numbers are cropping up in episode titles, like *Enter 77*, *Catch 22*, etc. Are they significant?

(Ned Hartley)
Oh, Ned... when will you learn? OF COURSE!!!

Got a question you want to ask Damon Lindelof? Email us at: voices@titanemail.com

FLAME ON

Beyond the Hatch is dedicated to taking you closer to the Dharma Initiative stations. Even though in *Enter 77* the Flame became exactly that, in this edition, we give you a closer inspection of this communication building, courtesy of exclusive behind-the-scenes photos from **MARIO PEREZ**...

Compiled by Paul Terry

Another Dharma hatch means more computer equipment – but have we been told everything about the Flame yet?



Mikhail removes bullet fragments from Sayid's shoulder – and he's proved himself to be quite the Field Medic of late...

The Dharma Initiative do seem to have catered for all their members' needs.



Dharma's very own (somewhat strange) 'library.' Sadly, you only guess what these binders contained...

Just like the Swan, the Flame had its own pantry area stocked with an array of tasty, but plainly-packaged items...



More of Mikhail's old reading material – although we're more interested in what he knows about the island than what his favorite novel is...



What every *Lost* fan would like sewn onto their jeans: it's an official Dharma clothing patch for the Flame – a patch for 'Patchy' you might say...

Dear Diary

"Once in a while, you'd hear them say, 'I think I see a jellyfish...'"

"A lot of *Lost* is physical. The hiking has been physical, there's been a lot of running and sprinting and we're exposed to the elements a lot. In general, it's a very active show. The sequence with the raft was very challenging, because there was seasickness, there were long hours, and there were rough seas... and on top of that, we were acting! So that was definitely a challenge.

There was a shark too! They had a number of safety divers and they would codename the sharks 'jellyfish,' to not scare the actors. Once in a while, you'd hear them say, 'I think I see a jellyfish,' and we would be going, 'What's the big deal about a jellyfish?' And later, we found out that they were talking about sharks!"

*(Special thanks to Daniel Dae Kim who was speaking
with Abbie Bernstein)*





Black Box

Oceanic 815 Flight Recorder

“WE DID FIND YOUR BALLOON, HENRY GALE...”

Black Box Recorder contains exclusive *Lost* script extracts, revealing how the scenes were written prior to shooting. As Ben has been at the forefront of fans' minds, we go all the way back to a crucial moment in the show's history – it's time for the cliffhanger of season two's *Lockdown*, written by Damon Lindelof and Carlton Cuse...

JACK (O.S.)
Get away from him!

THE GLASS FALLS -- SHATTERS! Locke and Henry both spinning towards the sound of that voice --

Jack. He's walking into the living space. Sayid right beside him. A few steps behind, Kate, Ana Lucia and Charlie.

HENRY
Wait -- you don't...

But Sayid ain't waiting for an explanation. He RAISES THE GUN, points it right at Henry's head --

SAYID
Step back right now.

LOCKE
No -- Sayid, it's okay...

HENRY
-- Please... I --

JACK
I said GET AWAY FROM HIM.

Jack strides right over to Henry -- YANKS HIM UP and away from Locke! Locke throws up his hands --



LOCKE
It's all right! I let him out.
The hatch... There was some kind of... lockdown -- he HELPED me!

Jack IGNORES Locke -- PUSHES Henry up against a wall -- Henry's PETRIFIED -- what is going on here?!? His eyes find Ana Lucia's across the room --

HENRY
You didn't... find my balloon?!?

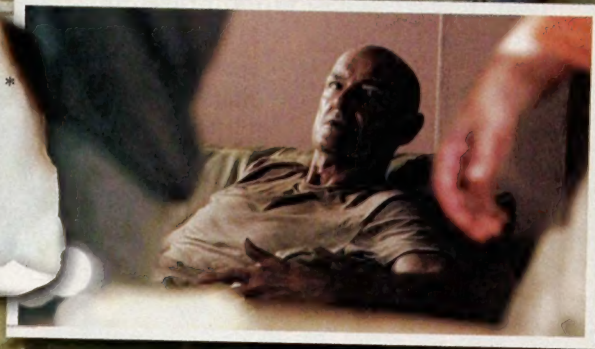
ANA LUCIA
Yeah. We found it.

And now? A BIG PREGNANT BEAT. All the air goes out of the room as we take in this TABLEAU -- Ana Lucia glaring at Henry. Jack ready to put a fist through the guy's head should he budge off that wall. Kate and Charlie across the room, catching up with the rest of us.



Locke on the couch, absolutely POWERLESS. And Sayid, the gun now lowered to his side as he slowly crosses the room. ALL of this, very. CALM.

SAYID
We did find your balloon, Henry Gale. Exactly as you described it.
(beat; then)
And we found the grave you described, too. The grave of your wife. The grave you said you dug with your own bare hands.

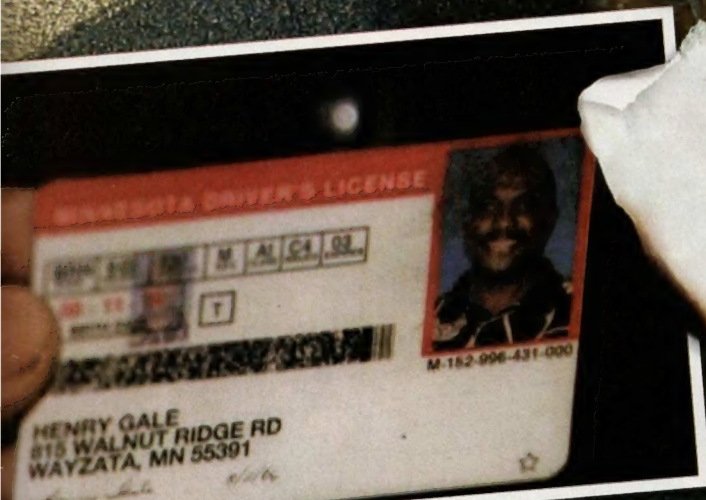


Sayid is standing next to Jack now --

SAYID (CONT'D)
It was all there. Your whole story. Your alibi. It was true.

Sayid takes a step forward. Almost nose to nose with Henry.

SAYID (CONT'D)
But I still did not believe it to be true.
(beat; closer)
So I dug up that grave.
(beat; closer)
And found that there was not a woman inside it...
(beat; closer)
There was a man.



And with that, Sayid pulls something from his POCKET. A MOLDY LEATHER WALLET. Henry BLINKS as Sayid reaches inside and carefully removes a CARD. In fact -- a DRIVER'S LICENSE.

SAYID (CONT'D)
A man named Henry Gale.

And as Sayid holds up that license right in Henry's face --

-- A MINNESOTA DRIVER'S LICENSE with a photo of a well-off heavyset BLACK MAN who could not look LESS like "our" Henry --

Locke reacts, beyond all measure. AND...

OFF "HENRY" -- his mask dropping for the first time -- his PERSONA changing before our eyes. Because we finally know, once and for all...

This is an OTHER.

SMASH TO BLACK.

END OF SHOW

